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A COMPARISON OF SCHILLER'S WITH SWINBURNE'S
MARIA STUART

by

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A Thesis Submitted for the Degree of

MASTER OF ARTS

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as Mr. Woodberry further says, "He seems desirous that it should be judged of as a history as well as in its aspect as a work of the imagination.

THE TREATMENT OF HISTORY IN BOTH

The historical period of time covered by Schiller's drama is that of the last three days of Mary Stuart's life, namely February 6, 7, 8, 1587, Feb. 8 being the day of her execution. The time is definitely fixed in the drama by the following scenes: III, 1. Kennedy says: "Mooch gestern kündigt man den Tod euch an" and that was done by Burleigh I, 7. This is further established in II, 9. when Leicester says to the queen, "Heut' ist das grosse Jagen, An Fotheringhay führt der Weg vorbei." So the night of the first day passes between the first and second acts. Then the scenes follow each other closely through the fourth act, but in the fifth begins the third day, the day of the execution and V, 11. Elizabeth says, "Will es nicht Abend werden?"

Schiller's deviations from history and his idealization of characters are too well known to need more than passing mention. 1. Since the two queens never saw each other, their meeting in the park is a pure invention; 2. the character of Mortimer is a creation of the author's imagination having only the shadow of a foundation in the fanatics Babington and Parry; 3. Leicester's relation to Mary is unhistorical, founded merely upon the fact that some twenty-two years earlier, before Mary's marriage to Darnley in 1565, Elizabeth proposed that her rival marry the favorite of the English court, upon fulfillment of which con-

dition she promised to acknowledge Mary Queen of Scots as her successor; 4. Schiller shortens the long imprisonment, historically nineteen years, by twelve years as we learn from Leicester's conversation with Mortimer:

"Sie war mir zugebracht seit langen Jahren,

Ihr wisst's, eh' sie die Hand dem Darnley gab," (1)
and a little later, "und nun nach zehn

Verlorenen Jahren-----"

It was not until three years after her marriage to Darnley that Mary Stuart was imprisoned in England, so that of the ten years mentioned by Leicester, only seven belong to her imprisonment--her whole imprisonment according to Schiller.

5. Another well known departure from history concerns the age of the two queens. In a letter to Iffland in which he gives some stage directions concerning his drama, Schiller tells the stage manager that Mary Stuart on the stage is to be represented as about twenty-five years of age and Elizabeth not more than thirty, which makes Mary twenty and Elizabeth twenty-four years younger than history records;

6. There is no historical foundation for the effective scene where Mary confesses her sins to the priest Melville.

Schiller takes the most important facts of history--the imprisonment and execution of Mary and her treatment at the hands of Elizabeth-- as a basis for his plot, paying little or no attention to historical details, using the ma-

(1) Act II, 8.

terials at hand to develop the drama and his conception of the characters, occasionally even inventing new situations to satisfy his needs, as in the meeting of the two queens.

Mr. Swinburne's Trilogy covers a space of about twenty-two years, beginning a little before Mary's marriage to Lord Darnley, which occurred July 29, 1565 and ending with her execution, Feb. 8, 1587.

Part One, entitled Chastelard, is the one best suited to the stage. It is much shorter than either of the other two, the speeches are briefer, the dialogue more animated, there is more action, and we are not conscious of historical time and events. In fact there is a marked deviation from history here. Chastelard was executed in 1563 and Mary married in 1565, but the author reverses the situation. The drama opens shortly before the queen's marriage to Darnley and closes with the execution of Chastelard.

The second part, Bothwell, which covers a little more than two years, beginning with the day of Rizzio's murder Mar. 9, 1566, and closing with Mary's flight into England May 13, 1568, is a very close chronicle of English history.

Between parts two and three a period of eighteen years elapses. Part Three, "Mary Stuart", begins with the conspiracy of Babington and his companions shortly before the execution of the conspirators, which took place in Sept., 1586, and closing^{ing} with the execution of Mary, Feb. 8, 1587.

While Schiller is totally indifferent to the lesser

historical facts except as he can make them serve his purpose and while he to some extent idealizes his heroine, Swinburne pursues historical facts to their minutest details, until we feel that his main object is to give us a detailed English History, and the only haze and glamour that he sheds upon his characters is that which comes through his involved, metaphorical language.

The minuteness and accuracy with which he follows history may be seen in Act I, 5. of "Bothwell". Let us see first what history says of the murder of Rizzio: "So on the evening of March 29, 1566, as Mary was seated in her chamber at Holyrood, with a few attendants, engaged in talk with Rizzio and Lady Argyle, Darnley entered and spoke familiarly with the queen. He was soon followed by Lord Ruthven.....'It would please your majesty,' he grimly said, 'to let yonder man Davie come forth of your presence, for he hath been over long there'. His meaning was at once clear. Rizzio in terror, seized the queen's gown. More armed men rushed in. Rizzio was rudely detached and Mary was thrust into her husband's arms. The wretched Italian was dragged to the chamber door, stabbed, and his body thrown down stairs." (1)

Swinburne's scene takes place in the queen's cabinet. Those present are the Queen with Rizzio, Countess of Argyle, Lord Robert Stuart and Arthur Erskine in attendance. Rizzio

(1) Creighton: The Age of Elizabeth (Epochs of History)

zio has just ended a song when Darnley enters. In answer to the queen's question,

"Who sent you to us?"

Darnley familiarly says,

"My love to my sweet lady"

and kisses her. Soon after Ruthven comes in, demanding,

"Let that man come forth

He hath been here too long."

And as they come nearer, Rizzio in fear clings to the queen's gown, crying,

"Save, save me madam!"

then as the queen tries to shield him, one of the 'armed men' cries out,

"Drag him away, pluck his hands off her."

and he is forced out. Later we hear how he was murdered.

So too at the end of Part III, "Mary Stuart" where an eye-witness describes to Mary Beaton the scene of the execution as it is taking place, we have almost as true a likeness to history. Professor Heyck says, "Paulet führte sie auf das geräumige Schafott, das ganz und gar mit schwarzem Tuch beschlagen war. Hier sass sie während der letzten Formalien neben Shrewsbury und Kent, die beiden Henker, in schwarzem Samt, standen gegenüber." (1)

In Swinburne we read,

"Yea, I see

Stand in the mid hall the scaffold, black as death,
 And black the block upon it, all around,
 Against the throng a guard of halberdiers,
 And the axe against the scaffold rail reclined,
 And two men masked on either hand beyond."

And history continues, "Dann began sie zu beten. Das betrachtete der Dechant von Petersborough als ein Stichwort, um sich ihr aufzudrängen. Sie wies ihn kurz und würdevoll ab, sie sei fest in ihrer katholischen Religion. Der Dechant eiferte weiter, sie gebot ihm still zu sein, begann wieder zu beten, der schreckliche Dechant übertönte sie mit seinen evangelischen Rechtsformeln." (1)

Swinburne says,

"Now draws nigh

That heretic priest, and bows himself and thrice
 Strives, as a man that sleeps in pain, to speak,
 Stammering: she waves him by, as one whose prayers
 She knows may nought avail her: now she kneels,

.....Now

That priest lifts up his voice against her prayer,
 Praying: and a voice all round goes up with his
 But hers is lift up higher than climbs their cry
 In the great psalms of penitence."

Mary's last words in the drama and in history are almost identical, "In deine Hand, Herr, befehle ich meinen Geist."

(1) Heyok: Maria Stuart, p. 199-200.

"Into thine hands, O Lord, into thine hands,
Lord, I commend my spirit."

MARY STUART AS PORTRAYED BY SWINBURNE

Part One is the story of Mary's love affair with Chastelard, a French poet and singer, and, as here portrayed, a man of most noble qualities, who is encouraged to love and does love the queen with all sincerity and purity. Is she sincere in return?

Almost her first words addressed to Chastelard make us anxious for his welfare. Calling attention to a clasp she wears, she explains the device,

"A Venus crowned that eats the hearts of men:
Below her flies a love with a bat's wings
And stings the hair of paramours to bind
Live birds' feet with." (1)

Yet it is with Chastelard she dances, with Chastelard sits out the dance, his songs and verses receive her most attentive ear, he is the object of her tenderest caresses.

We are almost tempted at times to believe that her expressions of affection come from a true and loyal heart. But Chastelard, in spite of the blindness of his love, with keener intuition says,

"I know her ways of loving, all of them:
A sweet soft way the first is, afterward
It burns and bites like fire, the end of that,
Charred dust, and eyelids bitten through with smoke." (2)
(1) Chastelard I, 1. (2) Ibid.

And then as the situation develops, and the queen, hurt and jealous because she has heard that Chastelard has made love to Mary Beaton, fabricates her dream in which her lover appears masked down to the lips and the 'lips dabbled in blood', we agree with Chastelard,

"Now would one be fain

To know what bitter or what dangerous thing

She thinks of, softly chafing her soft lip.

She must mean evil." (1)

As if further to punish her victim for his indiscretion when the lords enter, she takes Lord Darnley by the hand and vows that he shall henceforth be her 'master, her sweet lord and king.' (1) Has she forgotten her opinion expressed to Chastelard when it was rumored she would marry Darnley?

"God help such lips! and get me leave to laugh.

What should I do but paint and put him up

Like a gilt god, a saint's ship in a shrine,

For all fools' feast?" (2)

And now wounded to his inmost soul, and feeling that he must 'do somewhat' he exclaims,

"To get between and tread upon his face--

Catch both her hands and bid men look at them

How pure they were--I would do none of these." (1)

The resolution that he forms can only end disastrously as he knows.

(1) Chastelard II, 1. (2) Ibid. I, 2.

On her nuptial night he gains access to the queen's apartment, anxious to meet the newly wedded pair and "take farewell of love and life".

Fortune favors him. The queen desiring an hour for prayer that she may commend her marriage to God, bids her new lord leave her for a space.

Alone, Chastelard discloses his presence, and instead of prayers we witness a passionate love scene.

The queen professes to love him more than any other man, and considering her instability, she is probably speaking the truth at the moment.

Then, too, she shows some anxiety to have her lover leave before Parnley returns and his death becomes a certainty.

It does not occur to her to be angry at the intruder nor to feel the slightest sense of duty to her husband. In the midst of our feeling of impatience and disgust, we are yet relieved to hear her speak the truth directly from her heart for once,

"Hail, dear, I have
No tears in me, I never shall weep much,
I think, in all my life, I have wept for wrath
Sometimes and for mere pain, but for love's pity
I cannot weep at all. I would to God
You loved me less; I give you all I can
For all this love of yours, and yet I am sure

I shall live out the sorrow of your death
And be glad afterwards."

Her words are soon proved. When Darnley angrily enters, she calls for an armed guard to lay hold on Chastelard, commanding however, that no man be slain.

Chastelard is imprisoned and though Mary makes some slight attempts to permit him to escape, he will not seize the opportunity and is executed.

An eyewitness describing the scene to Mary Beaton, who cannot bear to look upon the execution of the man whom silently she has loved for years, tells us that the queen smiled graciously as her people cheered her, but that, when the death sentence was read, 'her cheek and neck worked hard and fast.'

As already suggested Part Two, "Bothwell", is a minute account of Mary Stuart's life with all the attending schemes, plots, intrigues, religious struggles, murders, etc., etc.

Except that she says more, she says and does exactly what history records of her, through all the endless scenes of the play. So in the scene where Rizzio was murdered, as already described; her increasing hatred and loathing of her husband Darnley; the birth of her son, the later James I of England; her growing infatuation with Bothwell; the plot and murder of Darnley; her forcing parliament to speak Bothwell free from attaint of murder; her long and vigorous denouncement by John Knox; her hasty marriage to Bothwell;

her increasing dependence upon him and her decreasing political wisdom; her retirement to Borthwick castle for safety; her flight with Bothwell to Dunbar; her surrender at Carberry on condition that Bothwell be allowed to escape; her helplessness in the hands of the nobles; her custody in the provost's house; her attempts to send letters to Bothwell, whose powerful influence holds her bound to him even in his absence; her imprisonment at Lochleven castle and her escape to Hamilton; her attempt to reach Dunbarton Rock with an army that she had gathered about her; her final defeat at the battle of Langside; her flight into England, and so on through the 530 pages of events too numerous to mention.

Here at the end of Part Two Mary is about the same as she was at the beginning of Part One. We can scarcely speak of a development of character in Swinburne's Mary Stuart. The author lets her appear before us in all these numerous historical situations and thus gives us various views of a many sided character. Her beauty, her winning and graceful but dignified manner, her deceit, quickness and subtlety, her hope and buoyancy are all apparent. For example, when the queen attempts to escape from Lochleven castle. She has hired a laundress to loan her a habit and with a bundle of clothes in her hand, a muffler about her face, she sets out in the early dawn, following the custom of her model, and is being taken across the water to liberty.

And as Sir William Douglas, her keeper, relates,

"It befell

That as she sat before the rowers and saw
Some half her free way of water past,
By turn of head or lightning of her look
For mirth she could not hide and joyous heart,
Or but by some sweet note of majesty,
Some bright new bearing and imperious change
From her false likeness, so she drew their eyes
That one who rowed saying merrily 'Let us see
What manner of dame is this', would fain pluck down
Her muffler, who to guard it suddenly
Put up her fair white hands, which seeing they knew
And marvelled at her purpose, she thereat,
A little wroth but more in laughter, bared
Her head and bade stretch oars and take the land
On their lives peril." (1)

In Part Three, Mary is carried through the historical occurrences of the last six months of her life. After 18 years of imprisonment, we find the queen of Scots not greatly changed in spirit--a little more patient and forgiving, but the old qualities, fearlessness, hatred, pleasure, hope, wit and dignity are still in evidence. She is looking forward to a ride from Chartley, her present place of imprisonment, to Tixall with eagerness as she exclaims,

(1) Bothwell V, 5. p.488.

"God be praised,

I take such pleasure yet to back my steed

And bear my crossbow for a deer's death well." (1)

Before starting for her ride, she wishes to know who the Judas-bearded man is whom Sir Paulet has been entertaining so graciously, and receiving an evasive answer, she replies,

"It seems you know no more of him or less

Than Peter did being questioned of his Lord." (1)

She repeats the gossip she has heard from dame Shrewsbury about Queen Elizabeth and Leicester and various other favorites.

Her fearlessness and imperious manner assert themselves when, nearing Tixall, her secretaries Curle and Naul are arrested. Indignantly she bids them draw and die fighting.

Still as Curle in his fear will neither strike for her nor speak for her, she only says,

"Yet I blame him not

Who am past all help of man, God witness me,

I would not chide now, Gilbert, though my tongue

Had strength yet left for chiding." (2)

Her queenly bearing is well portrayed when she appears before the Court of Commissioners whom she, a freeborn princess, will not acknowledge as her judges. She frankly admits that she has used Babington as an 'intelligencer',

(1) Mary Stuart I, 2. (2) Mary Stuart I, 3

that she has sought her own deliverance and solicited the help of her natural friends the catholic states. She claims she formerly sent word to Elizabeth that she would seek her own freedom, but as for seeking to plot against the queen's life, or conspiring with Babington for that purpose, she denies it most emphatically and as the commissioners still signify their belief in her guilt, she replies,

"The circumstances haply may find proof,

But the fact never."

Most justly she asks for a hearing before a full and open parliament or speech in person with the queen, but it is denied her. Calmly and bravely she hears her death sentence, saying she would rather stand before God's judgment than man's.

When her attendants and servants cannot control their feelings, she is composed and comforts them to the very end.

With the dignity and fearlessness of one not guilty of the crime accused, Mary meets her death.

COMPARISON OF SWINBURNE'S PART THREE WITH
SCHILLER'S MARIA STUART

Since Part Three of the trilogy covers the time which Schiller portrays, it seems natural to draw our further comparisons between this part and Schiller's Maria Stuart.

Looking over the *Dramatis Personae*, we find that Schiller has fifteen characters, Swinburne thirty-five. Those prominent in Schiller and not found in Swinburne are; Mortimer, Aubespine, Okelly, Burgoyne. In addition to those characters common to Schiller and Swinburne, the latter has as important characters; Walsingham, a most honored adviser of Queen Elizabeth, Lord Hunsden, her cousin, Sir Thomas Bromley, Lord Chancellor; Papham, Attorney General; Sir Thomas Gorges; Sir William ~~Urade~~ ^{Urade}, Babington and his seven companions. Swinburne's drama is about twice the length of Schiller's.

As already indicated, Schiller deals with the last three days of Mary's life, Swinburne with the last six months. Bellermand, speaking of Schiller's Maria Stuart, says, (1) "Das Stück zeigt einen ausserordentlich regelmässigen und übersichtlichen Aufbau der Handlung", and examining the drama we find this to be true, for the development is very

(1) Bellermand, L.: Schillers Dramen, p.188.

regular and in strict accord with the technical structure as outlined by Freytag. (1) The exposition, climax and catastrophe, as well as two of the dramatic moments are very evident.

The exposition is given in the first three scenes. Mary is guarded with increased vigor because she has been accused of having taken part in Buckingham's conspiracy against the queen; the question of her guilt, which she denies, is being considered by the English court.

The climax we find in III, 4. a little beyond the middle of the play in the meeting of the two queens.

The catastrophe occurs in V, 9. when Mary reconciled with God and man and seeing in her death an atonement for her past sins, goes to her execution.

The first dramatic moment or the initial impulse lies between the exposition and ascending action, namely, where Mortimer appears as a friend to Mary. (2)

The second dramatic moment or the tragic crisis lies between the climax and the descending action, when Mary, throwing off all restraint, freely expresses her mind to Elizabeth, (3)

"Das Ärgste weiss die Welt von mir, und ich
Kann sagen, ich bin besser als mein Ruf.
Weh' euch, wenn sie von euren Thaten einst
Den Ehrenmantel zieht," etc.

(1) Freytag, G.: Technik des Dramas, p. 100.

(2) Maria Stuart I, 5. (3) Ibid. III, 4.

The unity of action is strictly observed. Mary is the center from the very first, where Paulet is searching for her papers and jewels, even before she appears upon the stage to the very end when Shrewsbury withdraws from the service of his queen and Leicester has silently departed. Every action is directly related to the question of Mary's life or death. 564

In Swinburne's drama we find in Act I where we expect practically all of the exposition, two scenes: the first is entirely occupied by the conspirators. Babington has a letter, which he believes was sent him by Mary Stuart, giving minute directions for her liberation. The scene ends with the arrest of one of the conspirators by the officers. So that all ^{that} the first scene gives us of the situation is this: there is a plot

"To rid the beast that troubles all the world

Out of men's sight and God's"

and place the Catholic queen upon the throne. We have but little faith in the tiresome, boastful speeches of Babington which occupy fully half of the forty-six pages of scene one and with the arrest of Ballard our faint hope dies.

So far as their influence on the action of the drama is concerned, they drop out ~~out~~ completely. All that they have said, for they have done nothing, might easily have been said in a half dozen lines by some one character with better effect.

If we look upon the purpose of the conspirators as stated, as exposition, the theme of the ascending action is Mary's hope (we have no evidence of her striving) for liberty through the exertions of her Catholic friends in France and England. We might mention as stages in this theme, Mary's buoyant spirits at the prospect of her ride to Tixall, the unusual privilege of having her secretaries ride with her, and the conviction she expresses that her friends, the Guises in France and the English Catholics will soon come to her rescue.

But the development is arrested by several causes: the imprisonment of Curle and ~~Walsingham~~ Walsingham's anxiety to secure Elizabeth's safety with Mary's death; Elizabeth's true attitude toward Mary which we detect through her hypocritical words,

"I would rather
Stand in God's sight so signed with mine own blood
Than with a sister's--innocent; or indeed
Though guilty--being a sister's--might I choose,
As being a queen I may not surely--no--
I may not choose, you tell me." (1)

One more faint hope Mary has that France will aid her, though we cannot share it with her. When she hears that she is soon to be removed to Fotheringhay for trial, she rejoices, for she believes that place will afford her better

(1) Mary Stuart I, 1.

opportunities to communicate with the ambassador of France. Nowhere has there been a culmination of the forces that have been interested in freeing Mary.

When next we see Mary Stuart she is at Fotheringhay before the court of Commission being tried upon the charge of treason against the queen. If we may speak of a climax at all, it must be here in her denial of the crime of which she is accused. The trial runs through the entire act and there are several places that are about equal in interest, but probably the lines,

"The circumstances haply may find proof,

But the facts never,"

are the culmination of the scene.

The descending action moves slowly but without interruption to the catastrophe. At the close of her denial, Mary demands a hearing before a full and open parliament, but she has not been able to move the commissioners and we feel that her request will not be granted; Walsingham and Davison are anxious to have this 'most dangerous enemy of the country' out of the way; Elizabeth, far from being influenced in Mary's favor by the ambassadors from France, is more inclined to end her rival's life; Paulet and Drury, Mary's keepers, have been informed by Walsingham and Davison that it is the queen's wish that their prisoner be secretly murdered; a letter in which Mary reviews dame Shrewsbury's gossip about Elizabeth falls into the latter's hands. Eliot

abeth signs the death warrant; the sentence is brought to Mary that she must die at daybreak; she arranges her affairs, and insisting that she is innocent of the charge against her and that she is to die for her right to the English throne and for the sake of her religion, she goes to her execution.

How different in Schiller's *Maria Stuart*. Mary's hope for liberty through an interview with Elizabeth is the theme of the ascending action, and the climax is reached through several stages: Paulet's sense of honor would not allow him to have Mary secretly put to death; Leicester's interest in Mary was aroused when he feared the loss of Elizabeth's favor. Mary's letter to Elizabeth was delivered by Paulet; Mortimer pretended willingness to murder Mary in order that she might be safe; Leicester wins the consent of Elizabeth to meet Mary accidentally in the park at Fotheringhay; and the climax, the meeting of the queens naturally follows.

In this meeting Mary gains a personal victory over her enemy, but that very victory makes us certain of her ruin and we are fully prepared for the descending action which moves as regularly to the catastrophe as the ascending action moved by various stages to the climax: when Mary hears Mortimer's wild and reckless scheme to murder all who prove a hindrance to her rescue, her confidence in his ability to help her wanes; her remaining faith gives way to fear when he expresses his mad love for her; at the request of Eliza-

beth's murder Paulet guards his prisoner with greater precaution and with renewed energy, seeing no hope of saving Mary, Mortimer commits suicide; to clear himself, Leicester deserts Mary's cause entirely; the people clamor for Mary's death and Burleigh urges it; Elizabeth signs the death warrant; Burleigh hastens to execute it; Mary takes farewell of her attendants; we hear her confession to the priest Melville; and free from all hatred toward her enemies and looking upon her death as an atonement for her past sins, she goes forth to her execution.

In Swinburne's drama there is no unity of action. We are at a loss to know whether to consider Mary as the central figure on the one side and Elizabeth on the other, or the Catholic forces on the one hand and Elizabeth's ministers on the other; but in either case, there is no marked centralization and never any real conflict.

Schiller's drama is all action, there is never any lagging, there are no long exhausting speeches to make one lose interest. The language, though very polished, is clear, natural and suited to the characters and even to the varying moods of the characters.

So Mary, coming once more into the open air and sunshine, for her the promise of larger liberties, expresses her deep emotion in rhymed verse,

"Lass mich der neuen Freiheit geniessen,
Lass mich ein Kind sein, sei es mit!

Und auf dem grünen Teppich der Wiesen
 Prüfen den leichten, geflügelten Schritt.
 Bin ich dem finstern Gefängnis entstiegen?
 Hält sie mich nicht mehr, die traurige Gruft?
 Lass mich in vollen, in durstigen Tügen
 Trinken die freie, die himmlische Luft."

The exclamations and the short abrupt speeches of Paulet are well suited to the plain, honest man who is doing his duty to his queen. This is well seen in his replies to Kennedy in the opening scene when he is searching for papers,

Kennedy. "Zurück Verwagner!

Hier liegen die Geheimnisse der Lady."

Paulet. "Die eben such ich."

Kennedy. "Es sind französische Schriften."

Paulet. "Die Sprache redet Englands Feind."

Kennedy. "Da kommt sie selbst."

Paulet. "Den Kristus in der Hand,

Die Hoffart und die Weltlust in den Herzen."

In Swinburne's play we have practically no action. We hear a great deal about things that have occurred and some that are expected to occur, but nothing happens. E.g. Mary Stuart wearies us with over four pages (1) of gossip about queen Elizabeth and it hasn't even the interest of newness to excuse it, for the dame of Shrewsbury told it her two years past.

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Again at her trial, which occupies all of Act III, we are expected to listen to her through six pages of uninterrupted denial and many more pages with interruptions. It takes Elizabeth four pages 'to deliver Walsingham an answer answerless'. Drury and Paulet require fourteen pages to say that they are expected 'to dip their secret hands in blood' and that they will have no part in the crime.

The long sentences with their inversions and allusions obscure the thought so that it often requires several readings to find it. Many of them are from twenty-five to forty lines long. (1) Walsingham has a sentence of twenty-six lines, Phillipps one of forty. (2)

Our attention is distracted by the overabundance of alliteration as may be seen in the following quotation,

"there the wind and sun
Wake radder mirth by midsummer and fill
With broader breath and lustier length of light
The heartier hours that clothe for even and dawn
Our bosom-belted billowy-blossoming hills
Whose hearts break out in laughter like the sea
For miles of heaving heather."

One other characteristic of Swinburne's language is his play upon words and his frequent use of homonyms: 'for loyalty disloyal', 'in trustless works a trusty traitor', 'a queen unqueened', 'ye stand---even all the man but speech',

(1) Mary Stuart pp.90-91. (2) Ibid. pp.69-71.

'as in a speechless mirror', 'changed into a hart----there
 are some hearts', 'fruitless fruit', 'crowns and creeds that
 hang now on the creed and crown of this our land', 'fear's
 lean self could fear not', 'hardly with hard pains', 'moved
 perforce of will unwillingly', 'and I too light, too light-
 --yet by this light I think I am worth more than your coun-
 cil is', 'True it should be Madam if truth be true, and I
 your thrall And truth's for your sake'.

CONCLUSION

If as Mr. Woodberry suggests, Mr. Swinburne's intention was to write an English chronicle history, we must acknowledge that in Parts Two and Three of his trilogy he has accomplished his purpose, for he has portrayed the events and characters with the veracity of an historian and he has omitted no event and no character that history records. But the involved and highly embellished language will scarcely attract the student of history; he will rather seek his information from the historian who states his facts in the clear and simple language that makes the meaning intelligible at once.

Mr. Swinburne has sacrificed everything except his language to history, so that as a work of art his drama is open to much criticism. It is undramatic not only so far as its fitness for the stage is concerned, but also as a dramatic poem where the restrictions are less well defined and fewer than upon the drama. However, we do expect considerable action, and unity of action is always desirable. Tho the poem is not wholly devoid of action, it moves along so slowly and the speeches are so very long, that the reader loses all interest.

It is not the field of the dramatist to write a history any more than it is the field of the historian to write a

drama, and Schiller fortunately, as we have seen, did not attempt it. By choosing his material wisely, by swerving to some extent from the broad historical facts, by paying no attention to historical details which could only be a hindrance to him, and with the instinct of a true dramatist, he accomplished the purpose with which he started, namely that of creating a drama for the stage. And so successfully did he accomplish it, that after the test of more than a century its popularity has not abated.

Approved this..31st.....day of.....July.....1908

.....W. B. Evans.....

.....Assistant Professor of German.....

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